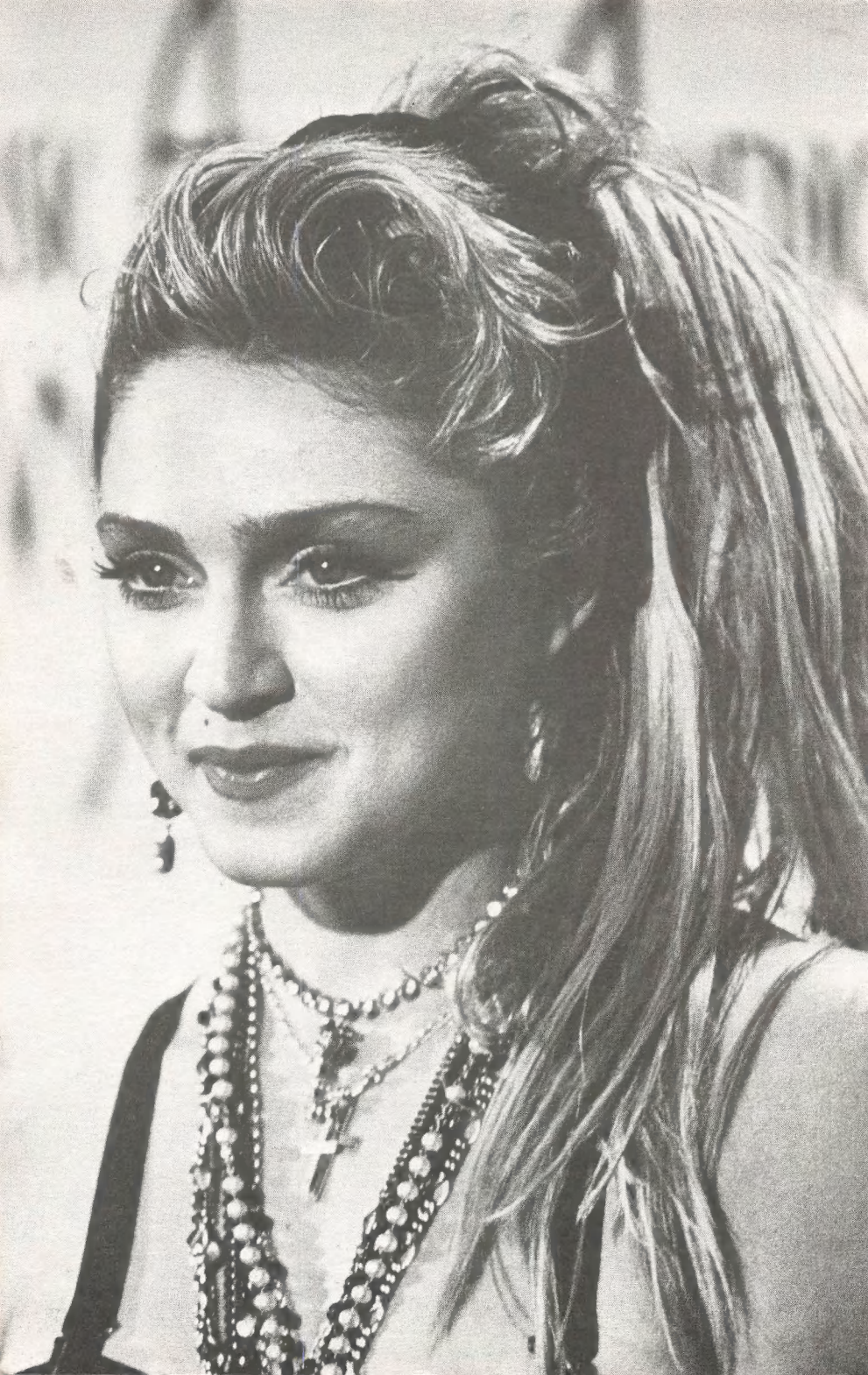
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HOLIDAY WITH MADONNA

BY GORDON MATTHEWS

MADONNA



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GORDON MATTHEWS



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ABOUT THE AUTHOR

Gordon Matthews has been living his own version of the rock-and-roll life-style for the past ten years. He currently lives in New York City.

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INTRODUCTION

Who is this Madonna and where did she get that name? She is a girl on the go who at age twenty-five has lived an amazingly full life. The Madonna story is a remarkable one and it could only have happened in the 1980s: Without a band, without touring, Madonna became a major pop star, thanks to a series of great rock videos, six hit singles, multimillion-selling albums, and a burning desire to succeed.

In this book you will learn a lot of things that you probably did not know about this star. For instance:

- Madonna worked in a doughnut shop when she first came to New York.
- She was originally the drummer in a band called the Breakfast Club.
- She met Boy George and lived in France before she was ever famous.
- She once joined Prince on stage to sing his hit "Purple Rain."

- She once made a movie of an egg being fried on her stomach.
- She lived in an abandoned synagogue.
- She worked hard for seven years before she made it big.
- She was a baton twirler and cheerleader in high school.
- When she first came to New York she only had $35.

If Cyndi Lauper was all the rage in 1984, then Madonna is *the star* of 1985. With her drive and ambition, there seems to be no end to what she can do. She has just finished starring in a major motion picture and before 1985 is over she will have toured the world.

Madonna is everywhere: You can see her on the covers of top magazines and on MTV and other rock video programs, and you can hear her on radio shows and record players around the world. There is even a mall in California that people have nicknamed "the Madonna mall" because so many girls who shop there try to look just like her.

Madonna has been caught up in a whirlwind of fame and she's doing her best to stay with it. She told rock writer Laura Fissinger about her hectic schedule for 1985. After a Christmas vacation Madonna dove into the new year.

"When I come back I'm going to L.A. to do some TV and then I'm going to Hawaii for three days to shoot a calendar. We're going to be in the black lava hills of Hawaii," Madonna said. "Then we're going to another area of Hawaii to do a photo session for *Rolling Stone* on the beach. Then I'm going to Japan to do a soft-drink commercial and some television promotional stuff. . . . Then I'm going back to L.A., where I hope to be shooting my next video. I'll do either one or two more videos and then I

start rehearsing my band in New York or L.A.... Rehearse, rehearse, rehearse, then in the last week of March we go on tour of America for seven weeks. Then I'm going to Europe for a tour, then that brings me to the summer.... I'll probably commit myself to Bellevue or something, or I'll go to the Betty Ford clinic! Then I hope next fall to do another movie."

Where does she get her energy and drive? What made Madonna succeed where so many others have failed? How did she come to develop her unique style of dressing? This is the story of Madonna and how she made it to the top.





First off, let's make one thing clear. "Madonna" is her real name. She was born Madonna Louise Veronica Ciccone on August 16, 1960, in Bay City, Michigan. Madonna was the eldest daughter in a family of five boys and three girls.

When she was very young the family moved to Pontiac, Michigan. Pontiac was a tough, racially mixed town where most adults were employed by the automobile industry. Madonna's father was a design engineer for Chrysler.

She was named after her mother and nicknamed "Little Nonni." From an early age she was a bundle of energy; her singing and laughter filled the house. The Ciccones were a big Italian-Catholic family. There was always competition for attention and Madonna did her best to be heard.

When Madonna was about six years old her mother died of cancer. It was a terrible blow. To this day Madonna's most treasured possession is a picture of her

mother, "when she was young and she was riding on a horse and smiling and laughing."

Her father sent the children to live with relatives. He could not handle all the kids and work a full-time job as well. When a suitable housekeeper was found to look after them, Mr. Ciccone brought his children home.

Since Madonna was the eldest daughter she felt she had to step into her mother's shoes and become the woman of the house. Three years later when Mr. Ciccone remarried it was hard for Madonna to adjust.

"My father's marriage was a surprise to us," Madonna told *The Face*. "We all thought he was going to marry someone else."

She remembers feeling like "Cinderella with a wicked stepmother." She told *Rolling Stone*, "It was hard to accept her as an authority figure and also accept her as the new number one female in my father's life. My father wanted us to call her Mom, not her first name. I remember it being really hard for me to get the word *mother* out of my mouth. It was really painful."

"Little Nonni" has grown up, but she still maintains a look of childlike innocence.



From a very early age Madonna strove to be the best. "I got the best grades, straight *A*'s . . . and all my brothers and sisters hated me," she told *Teen* magazine. Madonna attended three different Catholic schools as she grew up. She had to wear a uniform, which she hated, and remembers the nuns as being very strict.

Although she was a good student she was not beyond mischief—like trying to peek into the nuns' convent to see what they looked like without their habits on. Because it was required that her plaid uniform skirt be a certain length, she would roll up the skirt to make it shorter. She once admitted that she would put bright panty bloomers underneath and hang upside down from the monkey bars at recess!

"I was very good at getting into these situations where I was the hall monitor and I reported people who weren't behaving. I used to make things up that people didn't really do," she confessed to *Star Hits*. "The nuns forgave me for a lot of things I did because they thought, well, she doesn't have a mother and her father's never there. And I knew it, so I milked it for everything I could."

Madonna's strict home life just made her want to rebel more and more. "My father didn't believe in a lot of leisure," she told the *L.A. Times*. "He always thought I should be doing homework or reading the Bible or meditating in my room. I'm sure he thought deep down inside that when I was hanging out with my friends I was doing bad things or getting into trouble."

Actually Madonna had some difficulty making friends. Part of the problem, Madonna claims, was that she was brutally honest, coming out and saying exactly how she felt. "People didn't understand me, especially when I was young," she said. "When I'd realize I'd just alien-

ated someone and scared them away, a boy or a friend or whoever, I'd handle it in a number of ways—either I'd get more arrogant and say 'I don't need you, I don't care if you understand,' or I'd get upset and cry."

What confused Madonna was that she did not feel she was a part of things. She had so much energy that it sometimes scared her. She wanted more out of life and felt she belonged to a special world she had yet to find.

"I played with my Barbie dolls all the time," she recalled. "I definitely lived out my fantasies with them. I dressed them up in sarongs and miniskirts and stuff—they were sexy. . . . Barbie was mean. Barbie would say to Ken, 'I'm not going to stay home and do the dishes. You stay home! I'm going out tonight. I'm going bowling, okay, so forget it!' You know? She was going to be sexy, but she was going to be tough."

Movie producers are now "desperately seeking" Madonna for film roles. One producer wants to put her in an updated version of Cinderella.



MISS CICCONE

If her childhood seemed tough, her adolescence was even tougher. She continued to go to Catholic schools and get good grades but she was still a rebel and a bit of an outcast. Boys had a hard time knowing what to make of her. She was wild and untamed and didn't like "blockhead football types." For a young boy learning about girls, Madonna could be quite threatening. Often in frustration boys would ridicule her and call her names.

"Those boys didn't understand me and they took my forwardness and aggressiveness for a come-on. They didn't like me 'cause I said what I wanted to say and I wasn't a bimbo. I wasn't stupid; they couldn't walk all over me. On the other hand I was a flirt too, but they couldn't figure it out because one didn't go with the other. If you're a flirt and you want to be sexy, then you're supposed to be an airhead."



Being able to charm the opposite sex seems to be a gift Madonna was born with. "I remember it was just something I had, that I'd been given, you know what I mean? From the age of five I remember being able to affect people that way. I felt something but I didn't know what to do with it. I was just very aware of it."

Through the confusing time of puberty and adolescence Madonna sorted out her dreams and desires, channeling her burning energy into music and dance. Music had always been a part of the Ciccone family household. She remembers listening as a very little girl to her parents' Chubby Checker twist records and doing the limbo under a broom.

"I watched television a lot and I used to try to copy Shirley Temple when I was a little girl," she told David Keeps of *Star Hits*. "I used to turn on the record player and dance in the basement by myself and give dance lessons to my girlfriends, in my five-year-old manner. As I got older I started giving lessons to boys, too."

Madonna would dance for hours when her neighbors gave yard parties. She and her friends would do the latest dances to the Motown soul hits of Diana Ross and the Supremes, Stevie Wonder, and Marvin Gaye. She also loved listening to Top 40 AM radio hits like "Sugar Sugar" by the Archies and "The Letter" by the Box Tops.

Outside of regular schooling, Madonna began taking a variety of classes. She studied piano for about a year but then quit, convincing her father to let her take dance lessons instead. "When I was about twelve I decided I should try to get pro about this and started going to the schools where they teach jazz, tap, baton twirling, and gymnastics. They were just places to send hyperactive girls, basically."

Meanwhile, at her local high school, Madonna got involved in activities that would put her on display in

Madonna's 28-city "Virgin Tour" was such a success, that many shows were moved from midsize theaters to big arenas. Her three New York Radio City Music Hall shows sold out in half an hour.

front of her classmates. She was a baton twirler as well as a cheerleader. She also tried out for and got leading roles in school plays such as *My Fair Lady* and *The Sound of Music.* Even then her talent was easy to spot. "I always had an idea I wanted to be a performer," Madonna recalled, "but I wasn't sure if I wanted to sing or dance or be an actress." While pursuing all three she decided to concentrate mainly on dancing.

Part of the allure of dance was that it gave her an excuse to break from the routine of being a teenager in a small town in Michigan. She began taking all her academic courses early in the day so she would have time to take more intensive dance training in the afternoon. Whenever a famous dance company came to town Madonna would be in attendance.

Soon she was cutting back on high-school activities. She quit cheerleading and began to develop a bohemian appearance. She cut her hair, pierced her ears, lost weight, ate health food, and stopped shaving her underarms and legs.

During her junior year in high school she started taking dance classes with an instructor named Christopher Flynn. He was struck by her talent and pushed her to excel. In Madonna he saw a special person with the talent and drive to go further than most of his other students. Flynn became her mentor, urging her to improve and encouraging her to dare to be great. He was the one who first gave her the idea to come to New York City to try her luck with the topflight dance companies. Madonna calls Flynn her "introduction to glamor and sophistication." Together they would go to discotheques and dance all night. Often other patrons would clear the floor to watch them.

It has been reported that Madonna graduated from high school in 1976. If she has indeed stated her age

accurately, this would mean she was only fifteen years old at the time!

After graduating, Madonna attended the University of Michigan, where she had received a full four-year scholarship. It was a wonderful opportunity for learning but Madonna had already set her sights elsewhere. She continued to rebel, belching loudly in dance classes and wearing odd-looking dance outfits of her own design. She did her best to stand out in a crowd.

One night she met Steve Bray, a black musician who was working as a waiter at the Blue Frogge, the university disco. Steve was very handsome and Madonna was attracted to him. She claims that he was the first man she ever asked to buy her a drink. Steve played in a dance-oriented rhythm-and-blues band that played local nightclubs and lounges. Madonna began hanging out with him and danced wherever his band played.

Christopher Flynn continued to urge Madonna to leave Michigan behind, and after several semesters of college, Madonna decided it was time to move on. Much to her father's dismay and her dance instructor's delight she decided to head for New York City, that place where stars are born, where Madonna felt she belonged.

Madonna's early interest in dance prepared her for being a multitalented entertainer.



Madonna and her father were at odds with each other, as they had been many times in the course of her young life. "He couldn't believe that I would turn down a scholarship to go to New York to be a dancer," she told the *L.A. Times*. "He seemed angry with me for years. I could never share my excitement with him when something good happened, and that really hurt me. But things are better. We're closer now." When Madonna recorded her first album she dedicated it to her father.

Part of the reason she was going to New York was to audition for a scholarship to study with the Alvin Ailey dance company, one of the best-known companies in the world. She was determined to succeed and willing to suffer the consequences if she failed.

"I think a lot of the warnings that people give you about taking chances are usually their own inner voices saying, 'I'm afraid to do it, so you shouldn't do it either!' But you can do whatever you want. You have to throw out all the rules and all the advice everyone gives you about how to make it . . . and follow your own vision if you have one."

Madonna followed her vision to New York City in 1978. "I had thirty-five dollars in my pocket and knew no one. I told the taxi driver to leave me off in the middle of everything. I was let off in Times Square."



EMMY

New York is a tough town. Every year lots of young people move there from all over—people with big dreams in their heads, who think they have special talent and want to escape what seems like an ordinary life. It's a city with great opportunities. Whether you're a musician, an actor, an artist, a dancer, or a writer, New York City is the place to be.

But it is not an easy place to get started. Finding an apartment or a job to make ends meet can be extremely difficult. Making your dreams become a reality can be even more so. Many people end up leaving the city bitter and disillusioned; others lose sight of their dreams and set their goals lower. It's easy to get caught up in the glamor of New York City but it's hard to get ahead. Madonna had it no easier than any of the other young hopefuls trying their luck in the city known as the Big Apple.

"The first couple of years in New York were torture for me," Madonna told Robert Hillburn of the *L.A. Times*.

"The whole place was so intimidating. I didn't know anyone. I had no money. I'd go to Lincoln Center, sit by the fountain, and just cry. I'd write in my little journal and pray to have even one friend. . . . I had been used to being the big fish in the little pond and all of a sudden I was a nobody. I longed for that familiarity and being on top of everything. But never once did it occur to me to go back home . . . never."

On her first day in New York Madonna wandered around the city until by chance she met someone at a street fair who offered to put her up till she got on her feet. It was a lucky break. Many young people with no money or place to stay end up as victims of the many unsavory characters that inhabit the Times Square area.

Her second lucky break was that her audition for the Alvin Ailey dance school was a success. She got the scholarship. Part of the Alvin Ailey program involved work-study, in which students earn money as they take classes. Madonna was assigned a job at the Dunkin' Donuts on Fifty-ninth Street and Third Avenue. So much for the glamorous life!

Madonna found an apartment in the East Village, on Fourth Street and Avenue B. "When my father came to visit he was mortified," Madonna told Michell Kozuchowski of *Long Island Nightlife*. "The place was crawling with cockroaches. There were winos in the hallway, and the entire place smelled like stale beer. . . . Everyone thinks it's been an overnight success," Madonna said about her critics. "I literally starved and lived on the street and ate out of garbage cans before any of this happened."

Madonna still felt like an outcast. Although she was now dancing in the school of one of the world's best



companies, she was bored with "all those little, horrible ballerinas," prim and proper with their hair tied back in a bun and their families financing them every step of the way. Madonna's dance outfits became more outlandish.

Eventually she became an assistant to one of her teachers, but she was not satisfied. The dance world seemed so rigid and impossible to make a name in. Most of the companies that she really wanted to be in had more than enough dancers already. "I wasn't willing to wait five years to get a break," says Madonna. And so she started looking into other areas to unleash her talent—Broadway theater auditions and movies.

In 1979 she was the star of an underground film called *A Certain Sacrifice*. "There was an ad in the trades saying this director needed a sort of quirky, offbeat girl. I was just dancing at the time and thought, 'Oh, great, I'm going to be a movie star.'" Before the movie was even completed she knew getting involved had been a mistake. She remembers throwing temper tantrums because the movie was so awful. Now that she is a success it is going to be released, much to her dismay.

As hard as she tried, Madonna couldn't seem to get a real foothold in either the dance or theater world. And so she turned to her third love—music.

One night at a party she met a musician she immediately hit it off with. His name was Dan Gilroy. He told Madonna about the band he was putting together with his brother Ed and how they had rented an abandoned synagogue in Corona, Queens, as a place to live and rehearse. Madonna started spending lots of time at the synagogue and Dan taught her how to play guitar. He stuck a guitar in her hand and tuned it to an open chord so that she could strum without having to know complex chords. "That really clicked something off in my brain," remembers Madonna.

But before her relationship could develop with Dan, an offer came up that seemed too good to refuse. A disco star named Patrick Hernandez, who had a huge international hit called "Born to Be Alive," needed a backup singer and dancer in his act. Madonna got the job but there was a catch: she had to go to France to live. There were a lot of benefits. Madonna was promised a maid, an apartment, a chauffeur, dance lessons, and a vocal coach. It seemed like a chance of a lifetime, so she took them up on it and went to France.

But Patrick Hernandez's managers did not quite know what to do with Madonna. She had star talent but according to Madonna they didn't know how to bring it out. They would talk in French all the time and Madonna felt left out.

Her French managers bought her fancy meals in expensive restaurants, introduced her to rich boys whom she hated, and generally pampered her. They would "drag me around to show their friends what they had found in the gutters of New York."

Madonna resented being dragged around by her French managers and eventually returned to New York.



At one point on her trip, Madonna ended up in England. One night at a club she got to meet Boy George, before he had become famous. She told *Smash Hits* about the experience. "He came up to me at the Camden Palace. He had big high heels on, and he had a big entourage of people all dressed the same. He kept going on about this group he had, but I wouldn't believe him. Six months later he was number one."

Meanwhile back in the states Dan Gilroy missed her a lot. He sent her funny letters pleading with her to return. After contracting pneumonia, Madonna told her managers she wanted to go home for a visit. She never returned to France.

Her taste of the high life had been disappointing because it had not been on her own terms. She was happy to be back in New York. Dan soon became her boyfriend and eventually Madonna took up full-time residence in the synagogue loft. Before long she was drumming in the Gilroy brothers' band which was called the Breakfast Club. How did Madonna become a drummer? She learned fast.

The Breakfast Club had a great setup at the loft. "They had a whole musical studio there with every instrument," Madonna recalls. "I lived there for a year and I taught myself how to play instruments, with their help. Eventually the more music I understood and played, the more songs I wrote."

She told Laura Fissinger, "I played the first things that came out of me. The first things I wrote were not real soul or funk or anything like that. They were really simple major-chord progressions, simple pop songs like 'Sugar, Sugar.'"

While Dan worked a day job, Madonna would stay at the loft writing songs, practicing, and hustling the band to anyone she thought could help. She called stores,

band managers, and record companies. The more she learned about the business of music the more confident she became. She admits that in a sense Dan helped create "a monster." Soon Madonna wanted to be more than a drummer. She wanted to be lead singer of the band. One night when the Breakfast Club was playing a small downtown club Dan let her sing a song. She felt it got the best reaction. Now she really wanted to be the lead singer. But the Gilroy brothers were not ready to relinquish control of the group.

Madonna decided to move out and start her own band. Dan was sorry to see her go. Their year together had been terrific but he realized he couldn't hold her back. Madonna returned to Manhattan. The relationship was over.

Dan had nicknamed Madonna "Emmy." Perhaps in memory of the time they shared together, Madonna decided to use the name for the band she would put together.



In the early months of 1980, Madonna began to assemble a backup group. It was nerve-racking. Because of her inexperience she was not all that sure she could lead a band. She had just started writing songs and playing guitar. She knew very little about arranging. But as luck would have it, Steve Bray, her old boyfriend from Michigan, gave her a call and told her he just happened to be coming to New York. Would he like to be the drummer of her new band? How could he refuse? Bray was just the person Madonna needed—a solid, competent musician who could also write and arrange songs.

Madonna and Steve set up shop in a place known to every musician in the city of New York—the Music Building on Thirty-ninth Street and Eighth Avenue, in the heart of the garment district. There are recording studios and rehearsal spaces in the building. Some people even call it home, living a gypsy's life amid the amplifiers and instruments.

To walk down the hallways is quite an experience. Hundreds of bands practice there and music can be heard twenty-four hours a day. Sound comes from all corners—pop bands, Latin bands, rock and roll, big-beat soul, and country music.

There are bulletin boards loaded with notices telling where different bands are doing shows, who is looking for musicians, and who is buying and selling equipment. People hang out and gossip in the hallways about other bands' successes. Overall it's a close-knit, affectionate crowd. Madonna lived there for quite some time.

"Madonna caused quite a stir at the Music Building long before she was famous," one Music Building dweller remembers. "People were always talking about her, how she had left a boyfriend who had arranged all her songs for her, how she got some hotshot manager to pay her bills and then canned her. I think people sensed her ambition and were maybe jealous of her successes. There was a lot of cattiness towards her."

In the Music Building Madonna started her first band. The music was in a pop rock vein. "I was influenced by a lot of different stuff—Chrissie Hynde, the B-52s. I loved all that stuff. . . . When I played in bands I played some pretty weird stuff, faster than you could believe . . ."

In late 1980 Madonna met a woman who wanted to manage her. The woman offered to pay for rehearsal space and to get better musicians to back her up. Emmy had never really jelled as a band and Madonna was ready to move on. The manager set her up in a nice apartment uptown and assembled a new backup band for her. From now on, she would headline as Madonna. In her band, only Steve Bray remained from the old days.

But once again things did not work out. Madonna's manager wanted her to abandon the new-wave pop sound she had developed. She favored a more main-

stream, heavier, Pat Benatar sound. But Madonna had other ideas.

In New York in the early 1980s a new sound was catching on and a new craze as well. Black music was making a comeback in a big way. Rapping, break dancing, graffiti art, beat boxes, and blasters were everywhere. The hip-hop sound had arrived, blasting up from the streets on radios, pounding through the sound systems at clubs. A revolution in music, fashion, and art was taking the city by storm. Madonna got herself a graffiti tag, "BoyToy," and began writing it around the city. But what she really loved was the music. When she heard it she couldn't stand still. "It made me really want to dance, it was so soulful," she remembers. "I thought, 'Why can't I do that?' I wanted to make music that I would want to dance to when I was out at the clubs."

In the beginning Madonna split her energies between the sound her manager thought she should be going for and the sound she felt in her heart. Her band practiced a lot and did a few dates playing rock but Madonna was not really into it. In her free time she would work with Steve, writing and recording funkier dance-oriented material.

"I was a white girl and I wasn't making pop records," she explained. "I was making R-and-B [rhythm-and-blues] records. So the R-and-B people were looking for a black artist and the white people were saying it was too black. It's sort of like I came out of nowhere and made a statement that didn't go into any categories, which you have to do to be successful and accepted."

Madonna wanted to make the kind of music that made her spirit fly. She had a vision but her manager did not see it. The two had a falling out, leaving Madonna back

Performing at the Danceteria.



on the street once again. It was time for Madonna to rethink her strategy.

She continued to work on songs with Steve Bray and she also spent time in the clubs, having fun dancing but also trying to meet people who could help her with her career.

One of Madonna's favorite clubs was Danceteria on Twenty-first Street. Danceteria attracts a young crowd of artists and hipsters—kids who like to dress up and have a good time. The club is packed with entertainment. There are live bands on the first floor, a giant dance floor on the second, a video lounge and restaurant on the third floor, and a gallery and performance space on the fourth. In the summer a roof patio is also open.

Madonna went to Danceteria regularly in 1982. After a while she practically owned the second-floor dance area. It was at this point that she really developed the fashion image that people have come to associate with her.

Madonna likes to keep changing her appearance. Adopting a Boy George look . . .





. . . and wearing one of her favorites—a Keith Haring skirt.

A big influence on her was Maripol (also referred to as Mary Paul), a hip young jewelry designer with an eye for fashion style. Maripol was a girl who truly knew how to dress, and she helped Madonna put together her look. She is responsible for designing much of the jewelry Madonna wears, most notably the crucifixes and rubber bracelets that are the current rage. Together Madonna and Maripol invented a look that girls everywhere would imitate—the ripped leotards, the black T-shirts and net tops, the massive amounts of jewelry, and of course the bare midriff. "I have the most perfect belly button," Madonna has boasted. "When I stick a finger in my belly button, I feel a nerve in the center of my body shoot up my spine."

"I've always worn crucifixes," she told the *L.A. Times*. "It appeals to me; there's something very mysterious and alluring about it." Madonna says that her favorite clothes are her Vivienne Westwood skirt with Keith Haring designs, a ripped-up black net shirt, and a denim jacket

with her graffiti tag, "BoyToy," written on the back. "I used to go out with graffiti writers and I got in the habit of carrying markers around, but I really lost my zest for writing my name everywhere. Now I have suitors who do it for me."

Madonna's look evolved month after month. She was always willing to try new things. "I remember meeting her in 1980," recalls one New York musician. "I was just coming off stage from doing a really good show and this girl came up to me who I had never seen before, gave me a big kiss, and said, 'You were wonderful. Your music is great to dance to. I'm a singer. My name is Madonna.'

"She didn't look anything like she looks now. As I recall she had short black hair, not really punky or anything. She seemed very young and very sweet and, of course, I was flattered by her attention. About six months later I was at a party and this girl came up to me and said, 'You don't remember me, do you?' I couldn't place her until she told me her name. She looked completely different. Her hair was still black but she was beginning to develop that Madonna look, the black clothing and unruly hair.

"The last time I didn't recognize her was at the opening of the New York Tower Records store in Greenwich Village. There was this crazy little blonde-haired girl rolling around on the floor, laughing and having fun with some friends. They were all dressed really wild. The blonde especially stood out. After I left the store a friend of mine asked me, 'Did you see Madonna?' I realized I hadn't recognized her once again!"

One person who did recognize her was Danceteria DJ Mark Kamins. Mark would spin records at the club and Madonna was one of the regular dancers. "Madonna was special—young and a little bit naive," Kamins recalls. "She had her own style, always with the little belly

button showing, the net top, the stockings. . . . When she'd start dancing, there'd be twenty people getting up and dancing with her."

One Saturday night Madonna brought Mark a tape of a song she had written and recorded with Steve Bray. She bugged him until he agreed to test it out on the crowd. The song was called "Everybody." Madonna's voice filled the room and kept the people on their feet. Mark was impressed.

Besides disk jockeying regularly at Danceteria, Kamins was beginning to establish himself as a dance-record remix specialist. He would go into a studio and work on the sound of an artist's recording, boosting levels and adding instruments to give it the added punch to make it a hit on the dance floor. He decided to try out his skills on "Everybody."

Kamins took the remixed version of "Everybody" to Sire Records, home of such stars as Talking Heads and the Pretenders. Sire thought it was great too, and when Sire president Seymour Stein finally met Madonna he knew he had a potential star on his hands. Sire signed Madonna to a contract that called for her to make three 12-inch dance singles. The first would be "Everybody." Madonna was on her way.



"Everybody" was a huge dance-floor hit. Its upbeat call to get people up on their feet was a natural for discos. Many people who heard the record were surprised to find out that Madonna was white. The cover of the first record did not have her picture on it. Instead there was a shot of a New York City street scene.

Her second single, "Burnin' Up," also did well in the clubs and it was decided that Madonna was ready to make an album. Mark Kamins had produced her first single, but Madonna wanted someone more experienced to do the album. She chose Reggie Lucas, who had worked with such R and B artists as Stephanie Mills and Phyllis Hyman.

Sire wanted the album done right away because they did not want to lose the momentum that the first two singles had started. There was too much work for one producer to do properly, so another producer was brought in. Madonna had met a young man who worked

as a DJ at the Funhouse disco. Like Mark Kamins, he was also remixing other people's records with great success. His name was John Benitez but most people knew him by his nickname, "Jellybean." As fate would have it, the two fell in love.

Part of the reason they hit it off so well was that they both were ambitious and eager to succeed. "We're both very career-oriented, very goal-oriented," Jellybean told *Rolling Stone.*

Madonna explained their mutual attraction another way. "He's a Scorpio and I'm a Leo and we both want to be stars."

Madonna and Jellybean would be involved with each other for quite some time. This was a serious relationship. Madonna took him back to Michigan to meet her family at Thanksgiving, and soon afterward the two began living together. But the relationship was stormy.

With former boyfriend, "Jellybean" Benitez.



"In my business career I feel I make good decisions but in my personal life I'm constantly creating havoc by changing my mind every five minutes," admitted Madonna.

While Reggie Lucas got busy recording the album, Jellybean got busy producing Madonna's next single. When she heard the result, Madonna knew she had a big hit on her hands. The song was "Holiday" and it stands up as one of her very best numbers. The song asks all the people of the world to join together in a giant celebration. It's full of energy. When she performed the song on "American Bandstand" a crowd formed a circle around her. Madonna danced and lip-synced with joyful abandon and the studio crowd went wild.

"Holiday" was a big hit. It spent five weeks on top of the dance charts before "crossing over" onto the pop charts where it reached number 16.

Many people think Madonna became a success because of her videos but they forget that "Holiday" became a hit without ever having had a video to go with it. Madonna's first success was based on the merits of her music and her ability to make people dance.

Madonna no longer had a band but clubs were eager to have her play, so she started doing what are known as "track dates." Track dates are usually done in discos when a performer has only a couple of hits and has yet to work up a complete stage show. The performer will sing live over a backing tape of the recording (the instrumental performance with the vocals left off). Because she had spent such a long time in bands not making any money at all she was stunned to discover she could make thousands of dollars singing along to tapes!

She decided to make the track dates special. "With my dance training, I thought, why not make a dance scenario out of it? I went to clubs and picked people whose

dancing I really liked and put together a team of dancers and choreographed them myself."

The debut Madonna album was released with very little fanfare in the summer of 1983. *Burnin' Up* did not take off right away. The album would move up a few notches and then fall back down but it refused to fall off the charts completely. When MTV got hold of Madonna's "Burnin' Up" video, the record began to climb. The video was really hot and Madonna the performer was seen in all her glory. But the song (and video) that really spurred her on to stardom was "Borderline." The song was written by Reggie Lucas in an attempt to place Madonna in the pop spotlight.

The video for "Borderline" is like a short film. The actor who plays Madonna's boyfriend in the video got the part because he looked so much like Jellybean.

In her final video for the first album, Madonna performed along the lines of her track date shows. Against a brightly lit white background Madonna and a number of other dancers shake, writhe, and wiggle through her hit "Lucky Star."

Madonna made quite a hit when she performed on Dick Clark's "American Bandstand."



"I'd like to keep them all different," Madonna says of her videos. "I think I've done all the things I've wanted to do. I've done real straight performance things ("Lucky Star") and I've done real cinematic story-line things ("Borderline")." Of all the videos she has done, "Borderline" is her favorite.

After bouncing up and down the charts for more than a year, Madonna's debut album finally found its way to the top. It continued to do well right through the end of 1984. Sire Records actually had to hold up the release of her second album because the first one would not stop selling!

It's easy to see why the album was such a success. Every song had the potential to become a hit; there are no weak moments. The cover of the album is also attractive—a simple head shot of Madonna looking tough yet tender.

The album cover, the music inside, and the videos struck a responsive chord in people everywhere. Suddenly Madonna Louise Veronica Ciccone had three million fans!

Surrounded by bodyguards and police in Los Angeles, California —a sign of success.





MATERIAL GIRL?

The first time people heard about Madonna's new album, *Like a Virgin*, was at the MTV music awards. Madonna was a host as well as a winner. There were many rock stars in attendance at the show, which was filmed live at Radio City Music Hall. Unfortunately things backfired a little for Madonna.

"MTV really wanted me to do an old hit, 'Lucky Star' or 'Borderline' or something like that. I wanted to do something new. I thought it would be a good way to introduce my new record." Madonna got her way and worked hard on a stage show to revolve around her soon-to-be-released single, "Like a Virgin." "In the front down on the floor were Duran Duran and Cyndi Lauper and Huey Lewis and Billy Idol and they all just looked at me like 'What are you doing?' You know? I mean it was not a giving audience. Thank God I was looking at Tina Turner. She had this big smile on her face and she was clapping and getting into it and everything, and that made me feel really good because I really respect her."

Madonna had a whole concept worked out based on the myth of Icarus, the boy who made a pair of wings out of wax and then flew too close to the sun and fell when his wings melted. However, when it came time for her to fall, Madonna's dress flew up and the TV camera zoomed in on her backside. "The whole performance was misconstrued and then my manager was really upset and I was upset because everyone took it the wrong way."

The fiasco at the MTV awards was forgotten as Madonna continued to have one success after another. "Like a Virgin," which became the title song of her new album, shot straight to the top of the charts and stayed at number 1 for five weeks. There was no year-long wait this time. Helping the single along was her most elaborate video to date. The video was shot in Venice, Italy, and New York City. She told David Keeps of *Star Hits* about the adventures she had making the video:

"In Venice, where they filmed the video, they have *Carnevale* where people wear masks. Well, the video goes back and forth between modern-day me in New York and ancient me in a bridal gown in Italy. It starts out in a boat in Manhattan and when I get off the boat I'm in Venice. It's kind of like a dream.

"Anyway, I see this man in a lion's mask for *Carnevale* and I keep following him. I'll go into an alleyway or something, then I'll transform into an ancient character in a gown, with a real lion. We used a real lion in the video and it was one of the most dangerous experiences I've ever had. The lion tamer said it wouldn't bite me—or at least it hadn't bitten anyone yet. . . . I'm leaning up against this pillar and the lion tamer is over there behind the cameraman and he's coaxing the lion so he'll walk over on my right side.

With Huey Lewis at the American Music Awards. Madonna was nominated for best female vocalist in the pop/rock category.


AMERICAN MUSIC AWARDS
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AMERICAN MUSIC AWARDS

"Well, the lion didn't do anything he was supposed to do. I kept waiting for him to come up on my right side, trying to pretend I was relaxed and not nervous. . . . Then, all of a sudden, I felt this nudge up against my left-hand side. I looked down and the lion was *right there* . . . I was really frightened because I thought he was going to take a bite out of me.

"So I lifted up my veil and had a stare-down with the lion! We just glared at each other for about three-quarters of a minute. Then he opened his mouth and let out a huge roar. I got so frightened that my heart fell into my shoe. I tried to think that it wasn't the lion but just someone curious about me, and that got me through it. When he finally walked away, the director yelled 'Cut!' and I had to take a fifteen-minute breather. But it was fun. I feel that in a past life I was lion or a cat or something."

"Like a Virgin" is Madonna's most successful single and the album proved that she was willing to take chances and expand beyond the winning formula of the first album. Instead of recording all upbeat dance tunes like she did on the first record, Madonna spread out in different directions. "Material Girl" is a real pop song that sounds a bit like Cyndi Lauper. "Shoo-Bee-Doo" is a beautiful ballad that Madonna wrote herself. There is also the melancholic torch song,"Love Don't Live Here Anymore," as well as "Dress You Up" and "Pretender," which sound somewhat like the songs on the debut album.

One of the most impressive songs is "Over and Over," a song written by Madonna that explains her feelings about ambition: If at first you don't succeed, if you get knocked down, you have to "get up again, over and over."

Although Reggie Lucas and Jellybean had done a great job producing her first album, she felt she wanted to try

someone totally different for "Like a Virgin." She chose Nile Rogers, a producer whose work she had admired for years. "Nile has worked with so many kinds of musicians, and every record he's made is a great one as far as I'm concerned," Madonna said. "He has the pop thing in him real strong, and he's done great dance stuff with Chic and Sister Sledge and all those others, and he's worked with a lot of female vocalists like Diana Ross. I identified with him, too. He's a real street person and we hung out at the same clubs. Even before I started to interview producers I thought he was the one I wanted for the second record."

Madonna was worried about making a good impression on Nile when she first met him. After he came over to her apartment to listen to tapes of songs she wanted to record, Madonna thought he didn't like her. Meanwhile Nile thought Madonna didn't like him. Fortunately they got over their initial shyness and now they are great friends.

"I think Madonna would make a great producer," Nile said. "With Madonna we both truly shared the workload. She was doing the arrangements and everything. . . . Talk about prepared!"

Madonna had more control of the way the second record came out because she was feeling more self-confident in the recording studio. On the first record she wrote songs and then gave them to the producer to arrange and record. On "Like a Virgin" she was much more involved.

"I'm not a real technically proficient musician," Madonna explained. "But after I worked more in the studios and got a better hold on what I wanted stylistically, musically . . . I realized that it wasn't so hard. I'm not as ignorant as I thought I was about production."

Madonna's next single was "Material Girl." It proved

to be quite controversial. While fans snapped it up, the record critics complained that the viewpoint of a girl wanting a boy "with the cold, hard cash," was, well, "materialistic." But as Madonna pointed out in *People* magazine, "Look at my video that goes with the song. The guy who gets me in the end is the sensitive guy with no money."

The "Material Girl" video features the actor Keith Carradine as "the sensitive guy." Indeed, the things that win Madonna's heart are not all the diamonds admirers want to give her but some wildflowers and a romantic ride through the rain in a farmer's pickup truck. A lot of the inspiration for the video comes from the Marilyn Monroe movie *Gentlemen Prefer Blondes* and the Monroe song "Diamonds Are a Girl's Best Friend."

A lot of writers began criticizing Madonna when her second album was released. Her first album had been ignored or quickly dismissed. Then, when her popularity became so great, she had to be discussed by the media. Many writers chose to attack her.

One writer said that the music she made was "bimbo rock." Another likened her voice to that of a "bleating sheep." She was too "wild," her sexy image was "outdated." She was "sleazy." It made her feel like she was in seventh grade all over again, where boys used to call her names because they didn't understand her.

Nile Rogers was quick to come to her defense. "Someone like Iggy Pop can get out there and be super-sexual and wild and that's great. But Madonna is a woman, so they say she's sleazy. Madonna is blatantly sexual and sensual, but not sleazy, not even a little bit. . . . I think a lot of the nasty stuff is coming from men."

Pop singer Cyndi Lauper also defended her. "How can you criticize a woman for having sexuality when men for years and years have been singing about nothing



Madonna enjoys a quick snack.

else?" she asked in *Newsweek*. "Women have a sexuality that shouldn't be suppressed."

A popular misconception about Madonna is that she is totally manipulated and told exactly what to do. Madonna said that she first realized this when a kid who drove her to work asked her about it.

"One day he said to me, 'I have this bet going with my friend. He told me that all the music you do was done by someone else and they picked the songs and did it all, and all they needed was a girl singer and you auditioned and they picked you. And Madonna isn't your real name and all of it is fabricated.' And I said, '*WHAAAAAT??* Are you out of your mind??!' But that's what his friend told him, and it suddenly hit me that that's probably what a lot of people think."

You only have to look at the writing credits on her albums to realize she has written over half of the songs she has recorded. On her first album she wrote "Lucky Star," "Burnin' Up," "I Know It," "Think of Me," and "Everybody." On her second album she wrote or co-wrote "Angel," "Over and Over," "Shoo-Bee-Doo," "Pretender," and "Stay."

Another major criticism of Madonna is that she used her boyfriends to get ahead and then dumped them. But her old boyfriends don't seem to be complaining. They all have fond memories of her, and their association with a superstar has helped their careers as well. Dan Gilroy is putting out an album by his group, which is still called the Breakfast Club. Steve Bray is co-writing songs with her, although he admits that he was pretty mad when she did not want him to produce her first album. Mark Kamins and Jellybean are doing better than ever since they worked with her.

"I know a lot of her ex-boyfriends and I don't think she used them," Jellybean said. "She took advantage of the

opportunities given her. Other people do the same thing."

Madonna gets the last word on the matter. "Yes, all my boyfriends turned out to be very helpful to my career, but that's not the only reason I stayed with them. I loved them all very much."

Madonna may choose to be cautious about giving interviews now that she is on top. It seems that every time she opens herself up when talking to a reporter, more criticism is leveled at her.

"I'm hoping she can just ride out all this crap people are saying about her," says Nile Rogers. "She sticks to her guns, that's all. It's an attitude that comes from growing up in a big family, you know, always having to fight and yell for things like time in the bathroom."

One thing is for sure: "Little Nonni" was being heard loud and clear from coast to coast. As her album sat at the top of the charts Madonna was busy finishing a new project that would help prove just how much staying power she had. There were bigger and better realms to conquer. Her next stop would be the movies.

SUSAN

Madonna has an I've-got-a-secret strut and an I've-got-a-secret smile as she leads her bewildered boyfriend (Robert Joy) through a storage room. When they pass a pinball machine she hops up on it. 'Got a quarter?' she says in a surprisingly soft voice. 'Wanna play?' He slips a quarter into the slot, gives the ball a shot, and they start to kiss, Madonna falling onto her back as the machine lights up and makes pinball noises. Director Susan Seidelman says: 'Cut.'"

This is how David Hinckley of the New York *Daily News* described a scene in Madonna's first major motion picture, *Desperately Seeking Susan.* This scene, however, was cut from the final version of the movie.

"Yes, I'm Sue—wild, free-spirited, and adventurous, and everyone is desperately seeking me," Madonna told *Star Hits.* According to Madonna the movie is a "screwball mystery," which means there is comedy as well as suspense. There's a love interest as well.

Desperately Seeking Susan has an interesting plot. A bored New Jersey housewife, played by Rosanna

Arquette, begins reading the personal ads in a newspaper. She sees the same ad week after week. Someone is very anxious to get in touch with a girl named Susan. The housewife decides she will pretend to be Susan, and that's when all the fun begins.

The film was directed by Susan Seidelman, a young up-and-coming director who has one other feature film to her credit, the critically applauded *Smithereens.*

"It's an aura she has," says the director about Madonna. "That's always how I saw Susan, sexy but also shrewd. I also think Madonna has an incredible face, almost like vintage movie stars like Garbo and Dietrich, a face you'd like to look at blown up to fifty feet high and thirty feet wide. She's more than a typical blonde beauty, and that's how I picture Susan."

Because Madonna had very little formal acting training before making the movie, the director wanted Madonna to just be herself and not really try to act.

Madonna's first major film role brought the fans out. Desperately Seeking Susan *quickly sold $16 million worth of tickets!*



"Everything you do draws from your own emotions," Madonna told *Tiger Beat*, "and that's what acting is all about. You make a decision in your mind of what the character is like, how you would play in a situation, and how you would react. It's sometimes helpful to think about your own life, when you've been in a similar situation and felt that emotion before, and use that."

Madonna actually prefers the film life to the rock-and-roll life. "I prefer film habits, simply because I don't like to sit up all night and party," Madonna said. "I like to see the sun shine. And since I was trained as a dancer, I know all about working long hours, taking care of yourself, and getting enough sleep because you have to look healthy on camera."

Still, making movies is not as glamorous as many people think it is. "It's a real drag," she grumbled, "getting up so you can get there for eight in the morning and then you don't work until after lunch. There's so much sitting around it drives you crazy but it's what I've always wanted to do."

To keep herself occupied Madonna spent her free time reading, dancing, and exercising in her trailer. Memorizing her lines was no trouble. She told Nancie Martin, editor of *Video Rock Stars* magazine, "Memorization is really easy; it's integrating it into the actual scene and really feeling it that's hard. You have to forget about the lines, so it sounds like you're just saying them."

Among the movie's cast are a lot of talented young actors and actresses ready to hit the big time. Madonna's costar Rosanna Arquette starred in *Baby It's You* and the TV drama *The Executioner's Song*. She is also the inspiration for the pop hit "Rosanna," which was a big seller for the group Toto a couple of years ago.

Other new stars include Aidan Quinn, who made *Reckless* with Darryl Hannah; Richard Hell, the punk

rock singer who was also in *Smithereens*; and Robert Joy, who also worked in *Atlantic City* and *Ragtime.*

Desperately Seeking Susan is already being compared with movies that made a big impact on American youth: films like *Easy Rider* from the sixties, *Saturday Night Fever* from the seventies and *Flashdance* from the eighties. What is interesting about this is that all those films involved music. In this film Madonna doesn't sing a note, although her song "Into the Groove" is heard in one scene and then again over the closing credits.

Madonna is excited about the role and where it could lead her. "I intend to have a career as an actress as well as a singer, and I gotta start somewhere," she told Martin. "This is a very important project for me."

Madonna believes that one of the worst things about making the movie is that she had to smoke cigarettes. It is one of the bad habits the character of Susan has and Madonna hates it. "It's so rude," she has said of people who smoke.

One of the best things about making the movie is that she has a new best friend in her costar Rosanna Arquette. Madonna has always had trouble making friends with other girls and she and Rosanna act like long-lost sisters. They loved to hang out together after work to gossip and talk about boys.

Although *Desperately Seeking Susan* is Madonna's first major role, she has acted in movies before. In eighth grade a classmate used a movie camera to film a simulation of an egg frying on Madonna's stomach! Then in 1979 she made *A Certain Sacrifice,* a movie she would rather forget. In early 1985 *Vision Quest* was released to theaters, and Madonna has a small part in it. Basically she plays herself: She is a singer in a small nightclub and she performs two songs, "Gambler," which she wrote with Steve Bray, and "Crazy for You," the love theme for the movie.

Madonna seems a little out of place in *Vision Quest.* After all her great videos it is hard to picture her singing in a smoky bar with neon beer signs behind her. Still, it is a good performance and "Crazy for You" became a hit song.

Before *Desperately Seeking Susan* hit the movie theaters, rumors started flying about other Madonna projects. There is talk of an updated version of *Oliver Twist* set in New York City with music by Madonna and others. The producers are anxious to get Madonna to play the part of the Artful Dodger. The movie is set to start shooting in the fall of 1985 but Madonna has not committed herself at the time of this writing.

Madonna has also expressed interest in doing a movie with Billy Idol, that sinister blonde singer whose hits include "Dancing with Myself," "White Wedding," and "Eyes Without a Face." "We've got so much in common," Madonna has said.

There are other reports that Barbra Streisand and Jon Peters (who produced *Vision Quest*) are looking for projects for her to star in. Since *Desperately Seeking Susan* is such a hit Madonna may be well on her way to being a big draw at the box office.



After completing her film Madonna had very little opportunity to slow down. Soon she was off to Hawaii to do a fashion shoot, then to Japan to do a TV commercial. Finally she went to L.A. to put together the band that would back her up on her first tour. What are the qualifications for her musicians? "They have to be great-looking and move well and be great players," she explained. "It'll probably take me forever."

But she couldn't take too long because the "Virgin Tour" got under way in April. The plan was to start small, playing theaters that would hold 3,000 to 5,000 people. "I want fans to be able to see Madonna sweat," her manager told *People* magazine.

An elaborate stage show was planned, complete with slide projections of photos Madonna had taken while she was in Hawaii. Extra singers and dancers would fill out the show.

While she was in L.A. putting her group together, Madonna did end up on a big arena stage. At a Prince concert she jumped on stage for the encore and dueted with Prince on his huge hit song "Purple Rain."

"I can relate to him," Madonna told the *L.A. Times*, "because he has a chip on his shoulder. He's competitive, from the Midwest . . . a screwed-up home and he has something to prove. I can relate to all of that—totally."

Her tour would be long and grueling and it would take her to many different countries. In January of 1985 she was worried about how it would affect her relationship with her boyfriend, Jellybean Benitez. "It's a drag because he's going to be real busy and I'll be real busy and we'll be apart," she said then. Before spring arrived the relationship was over. But Jellybean told the press that they are still friends.

At this writing, Madonna is seeing Sean Penn, who starred in *Fast Times At Ridgemont High* and *The Falcon and the Snowman*. The two met while Madonna was making her video for "Material Girl." Sean came to visit her on the set and the two hit it off immediately. Madonna had long been an admirer of Sean's film work and admiration quickly bloomed into love.

"We have so much in common," she told *People*. "We were born one day apart and have such similar temperaments. I feel like he is my brother or something. In fact when I squint my eyes, he almost looks like my father when he was young."

Penn and Madonna were caught kissing at the video club Private Eyes in New York. The news made the front page of the *New York Post*! While in Los Angeles the pair went to visit the grave of Marilyn Monroe.

As coincidence would have it, Jellybean is now in-

Madonna is caught with her most recent boyfriend, actor Sean Penn, at the New York club Private Eyes.

volved with one of Sean Penn's costars in *Fast Times*, the talented and beautiful Phoebe Cates. Jellybean was seen with her at Studio 54 and he is reportedly working on her debut album.

Madonna is practically a household word at this point. She first realized she was famous around Christmas 1983. While trying on some clothes in a store she noticed other customers were watching her. Since then shopping has been less enjoyable. Lately her fame has become a headache. Boys she has never seen before come up to her on the street and try to kiss her. She had to hire a bodyguard to keep her most ardent fans away.

"People are really nice and really rude sometimes," she told Laura Fissinger. "Someone came up to me and asked me for my autograph and then said, 'Are you Cyndi Lauper or Madonna?' I said, 'Why do you want my autograph if you don't know who I am? Who do you think I am?' He said, 'You tell me,' and I said, 'If you don't know who I am then I'm not going to give you my autograph.' He said, 'All right, then I'm not going to buy your records,' and I said, 'Well, you can't because you don't know who I am!' It was really rude."

Madonna is getting lots of fan mail these days. Girls who want to become singers ask her for advice; others tell her they like to dress like her and they love the way she dances. She also gets mail from boys who are madly in love with her. Some who are spending time in reform schools write to tell her they have her picture on their wall and that she makes their ordeal a little easier.

"Some guy wrote me on a piece of brown paper bag that looked like someone must have smuggled it out: 'I love you. I'm here because I'm too bad for any school and my parents don't want me and you're the hottest thing I ever saw. I just wanted to tell you that.' I just sat there and read it over and over. . . . It really touches me to know that I'm really touching all these people."

One of the biggest drawbacks to stardom is that it is almost impossible to stay in touch with old friends. "Sometimes I just start thinking about all my past and all my friends I never talk to anymore . . . people you can never call back because the list keeps getting bigger and bigger and you just keep getting more responsibilities. It's like your world keeps getting bigger and bigger but you're still just you."

She summed up her fame for David Keeps as follows: "I have more bills, my telephone rings more, I look down at the ground more when I'm walking, I take people out to dinner more, and sometimes I get this scary feeling that I could do anything I wanted."

It will be interesting to see what Madonna does now that she is more successful than most people could ever hope to imagine. She seems to have all the attention and money she could ever want. As she gets more involved with film, will she still have the time or the interest to write her own material? And will she be able to prove to her critics that she is more than a flash in the pan?

Dave Donovan, disc jockey for California radio station KKHR, introduces Madonna to fans at the opening of Desperately Seeking Susan.



In many ways Madonna's toughest critic is herself. "The fact of the matter is that you can use your beauty and use your charm and be flirtatious, and you can get people interested in you. Maybe at the start they're only interested in your beauty. But you cannot maintain that. In the end, talent is the only thing. My work is the only thing that's going to change any minds. The videos, the records, the movies are the things that will eventually make them think that I am more than just a girl with a pretty face who's had some pop hits. It's just going to take some time."

Madonna first came to New York City seven years ago. It took her time and a lot of hard work to get to the point where she is today. It did not happen overnight. Chances are good that Madonna will prove the skeptics wrong. She has the ambition and talent to go the distance. But will she?

Is she flashing brightly for the moment like Debbie Harry and Blondie or will she be around for some time like the pop divas Diana Ross and Barbra Streisand? Only time will tell. But one thing is for sure, Madonna Louise Veronica Ciccone has crossed the "Borderline" to stardom!





Fun Facts About Madonna

Full Name: Madonna Louise Veronica Ciccone
Born: August 16, 1960 in Bay City, Michigan
Height: 5'4"
Weight: 120 lbs.
Hair: Brown with blonde highlights
Eyes: Blue
Favorite Actresses: Carole Lombard, Marilyn Monroe, Jessica Lange, Susan Sarandon
Favorite Actors: Sean Penn, Matthew Modine, Nick Cage, Tom Cruise
Favorite Movie Directors: Rainer Werner Fassbinder, Werner Herzog, Wim Wenders, Francis Coppola, Jean Luc Goddard
(Madonna's favorite movies usually come from France or Germany. She does not like Star Wars-type movies that rely on special effects.)
Favorite Books: *Catcher in the Rye* by J.D. Salinger, *Tender Is the Night* by F. Scott Fitzgerald, *The Sun Also Rises* by Ernest Hemingway
(Madonna tries to reread these books at least once a year. She considers them to be "classics.")
Favorite Color: Black
Fears: Insects, death, heights ("I could never jump off a high dive. I had to go back down the ladder.")
Favorite Discos: Paradise Garage (N.Y.C.), Rhythm Lounge (L.A.)

Wildest Ambition: "To be a memorable figure in the history of entertainment in some sexual comic-tragic way. I'd like to leave the impression that Marilyn Monroe did, to be able to arouse so many different feelings in people."

- Madonna sometimes wishes she was taller. "I feel like a shrimp," she has said.
- Madonna does not think she is exceptionally beautiful. "Everything about me is average, everything's normal, in the books. It's the things inside that makes me not average."
- When she gets the chance, Madonna likes to swim 100 laps to keep in shape. "It's good to have a supple body; you can move around more easily, and it's a lot more visually appealing. You feel better too when you're at a normal weight."
- In her spare time she likes to read and watch movies.
- She wishes she had more time to see her family. Her brothers and sisters are scattered all over the globe—in New York, California, and Brazil.
- Much of the jewelry Madonna wears is designed by her friend Maripol, who has a store called Maripolitan that sells the Madonna style of jewelry. The store is located at 59–65 Bleecker Street in New York City.
- David Keeps of *Star Hits* once asked Madonna who she would prefer to go out with: Rick Springfield, Simon le Bon, Lionel Richie, or David Lee Roth. "I wouldn't go out with any of them if you want to know the truth," Madonna replied. "If I had to choose, I'd go out with David Lee Roth, but I wouldn't dress up for him."

VIDEOGRAPHY AND DISCOGRAPHY

SINGLES

"Everybody"	(Mark Kamins, producer; 1983)
"Physical Attraction"	(Reggie Lucas, producer; 1983)
"Holiday"	(Jellybean Benitez, producer; 1983)
"Burning Up"	(Reggie Lucas, producer; 1983)
"Borderline"	(Reggie Lucas, producer; 1984)
"Lucky Star"	(Reggie Lucas, producer; 1984)
"Like a Virgin"	(Nile Rogers, producer; 1984)
"Material Girl"	(Nile Rogers, producer; 1984)
"Crazy for You"	(Jellybean Benitez, producer; 1985)
"Angel"	(Nile Rogers, producer; 1985)
"Into the Groove"	(Jellybean Benitez, producer; 1985)

All singles recorded on Sire Records

Albums

Madonna	(Sire Records; 1983)
Like a Virgin	(Sire Records; 1985)
Vision Quest	(Geffen Records; 1985: Madonna performs two songs: "Crazy for You" and "Gambler")
Revenge of the Killer B's	(Warner Bros., 1985; Madonna performs one song: "Ain't No Big Deal")

Videos

"Everybody"
"Burning Up"
"Borderline"
"Lucky Star"
"Like a Virgin"
"Material Girl"
"Crazy for You" (from *Vision Quest*)
"Into the Groove" (from *Desperately Seeking Susan*)

$3.95

MADONNA

This "Lucky Star" has certainly crossed the "Borderline" to stardom! In less than a year, she has captivated audiences around the globe with her sultry sound and stunning sex appeal. Exploding onto the music scene with one hit after another, she has been nominated for Best Female Vocalist in the pop/rock category of the American Music Awards. In fact, due to the amazing success of Madonna's debut album, which earned double platinum status, the release of her second album *was actually held up!* Yes, Madonna Ciccone—that's her real name—may have a wild, wanton, gypsy look, but this sassy *femme fatale* knows where she's going and how to get there.

It hasn't always been a "Holiday" for Madonna, however. Born and raised just outside Detroit, Michigan, she arrived in New York City with a meager $35 in her satin-and-lace pockets. In this book you'll read about her long and difficult climb to reach star status. You'll learn about her family life, her earliest influences, her stint with the Alvin Ailey Dance Troupe, her movie roles in *Vision Quest* and *Desperately Seeking Susan,* and her very popular MTV videos, including one in which her co-star was a real, live lion! You'll hear her thoughts on fashion, music, men and her newfound stardom. Plus, you can sneak a peek at Madonna's best-kept secrets in a special "fun facts" section. And, of course, LOTS OF FABULOUS PHOTOS.

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